

CD 2000 -- 65-66



Faculty Artist Series

**BOB BECKER  
& FRIENDS**

UNIVERSITY OF TORONTO  
**Faculty of Music**

Friday, April 7, 2000 at 8 p.m.  
Walter Hall

FACULTY OF MUSIC

Presents

# BOB BECKER AND FRIENDS

Programme

David MacBride: *Murder* (1978)

Kathleen Rudolph, flute

John Rudolph, percussion

Gareth Farr: *Kembang Suling* (1995)

Kathleen Rudolph, flute

John Rudolph, marimba

André Jolivet: *Suite en concert pour flûte et percussion* (1965)

Kathleen Rudolph, flute

Bob Becker, Russell Hartenberger, John Rudolph, Ryan Scott, percussion

Robin Engelman, conducting

~Intermission~

Bob Becker: *Prisoners of the Image Factory* (1992)

Bob Becker, vibraphone

Christopher Norton, marimba

John Hawkins, piano

Bob Becker: *Cryin' Time* (1994)

Barbara Hannigan, soprano

Bob Becker, vibraphone

Christopher Norton, marimba

John Hawkins, piano

Bob Becker: *Never in Word* (1998)

Barbara Hannigan, soprano

Bob Becker, vibraphone

Christopher Norton, marimba

Ryan Scott, glockenspiel/crotales

John Hawkins, piano

Bob Becker: *Turning Point* (1993)

Bob Becker, vibraphone

Christopher Norton, marimba

John Rudolph, songbells

Ryan Scott, glockenspiel/crotales

John Hawkins, piano

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## ABOUT THE MUSIC

### ***Murder* (1978)**

David MacBride was born in Oakland, California on October 3, 1951. He studied at the Hartt College of Music and at Columbia University, where he received his D.M.A. in 1980. *Murder* was written in New York City for Tamsin Fitzgerald and Tom Goldstein. The title was suggested by the performers at the first rehearsal when the difficulty of their parts prompted them to exclaim, "This is murder!"

### ***Kembang Suling* (1995)**

Composer and percussionist Gareth Farr was born on February 29, 1968. He was the youngest ever composer in residence with Chamber Music New Zealand in 1993, and has performed with a variety of musical groups in New Zealand and overseas. He has also worked as a professional drag artist in Rochester, New York and New Zealand.

*Kembang Suling* is subtitled "Three musical snapshots of Asia". 1) On the magical island of Bali the flowing gamelan melodies intertwine with the sound of the Balinese bamboo flute (suling) forming a rich colourful tapestry. The marimba and flute start out as one, their sounds indistinguishable. Gradually the flute asserts its independence by straying further and further from the marimba melody. An argument ensues — but all is resolved at the climax. 2) The haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape... 3) Complex rhythms and south Indian scales set the two in-

struments off in a race to see who can outplay the other. The marimba is set in a three-bar cycle of 5/4, 5/8, 5/16 — but the flute plays a different cross-rhythm every time, returning to the marimba's pattern at the end of every cycle. The piece was commissioned by flutist Alexa Still. (Note by the composer)

### ***Suite en concert pour flûte et percussion* (1965)**

Composed in 1965 and given its first performance by Jean Pierre Rampal and the Arts Nova Ensemble, the *Suite en concert pour flûte et percussion* is, among Jolivet's works, one of those that best represents the tonal world of a musician for whom the spirit of refinement and lyrical accomplishment are the alpha and omega of musical inspiration. Even his choice of medium has significance: the flute — which Jolivet considers as "the instrument of music par excellence: that because it is animated by the breath which emanates from the depths of man; its tones charged with what is both visceral and cosmic within us." The percussion, whose vibrations awaken the echoes of a primitive and mysterious world; nucleus and nebula of a universe in gestation; resonances which are the origin of rhythm and prolong themselves in poetic halos, and branch out in a web of subtle sonorities. (Note by Jean Roy, translated by Helen Baker)

### ***The Music of Bob Becker***

The musical language found in the pieces on the second half of this pro-

gram has been evolving in my music since as long ago as 1982 with *Palta*, a kind of concerto for the Indian tabla drums accompanied by traditional western percussion instruments. The approach became explicit in 1990 with the percussion quintet *Mudra*, where the idea was to extract a functional harmony from a purely melodic source: specific *ragas* of Hindustani classical music. The term *rag* was once succinctly defined by the musicologist Harold S. Powers as "a generalized scale, a particularized mode", although Indian musicians usually give the word a more poetic meaning: "that which colours the mind". Even though Indian music is generally characterized as being elaborately melodic with no harmony (by western European definitions) whatsoever, my personal experience has always been one of subliminally perceived harmonic movement, a sensation that is clearly related to my cultural background and musical training. This kind of cross-referencing is always experienced when one strong cultural expression encounters another and, in my opinion, this perceptual phenomenon will be the defining issue in all of the arts and politics of the twenty-first century. Musically, I have found this effect to be most pronounced in *ragas* which contain relatively few tones. The pentatonic modes containing no fifth scale degree (for example, the *ragas Malkauns, Chandrakauns* and others) have, to my ear, the most ambiguous and intriguing harmonic implications. *Rag Chandrakauns*, traditionally linked to the full moon and late-night hours and with the scale degrees tonic, minor third, fourth, minor sixth, major sev-

enth, has always attracted me. I have used these interval relationships to determine both the melodic and harmonic content of all of my music for the past ten years. In 1971 the Montréal poet Louis Dudek wrote a short penetrating verse, titled *New Music*, that seems to me to capture the essence of this compositional method:

"We make our freedom in the laws we make,  
And they contain us as the laws we break  
Contained a remnant of an ancient music  
That a new music in its laws contains."

— Bob Becker

***Prisoners of the Image Factory (1992)***  
*Prisoners of the Image Factory* is based on music originally composed to accompany a short film by Toronto film maker James Stewart. The film, which was without dialogue, featured a teen-aged actor and actress portraying young lovers cavorting through late-night cityscape. My intention was to create a miniature tone poem which reflected the ambiguities of adolescent relationships and the energy of an urban environment.

Formally, the idea was to base the musical architecture on the very fast rhythmic cutting in the film. This was done by setting the tempo for the music at one beat per second and then marking all the time-coded edit points on a blank score. The result was a kind of reverse music video where the visual content and rhythmic structure preceded the musical piece.



Originally written for an ensemble of keyboard percussion instruments, steel pans and piano, the music was expanded and reorchestrated during August, 1992 in response to a request by ARRAYMUSIC for a short piece to feature the percussionists Beverley Johnston and Rick Sacks. This version is scored for vibraphone, marimba and piano.

### ***Cryin' Time* (1994)**

*Cryin' Time* was composed during July/August, 1994 and is scored for vibraphone, marimba, piano and soprano solo. The lyrics were adapted from a poem by the distinguished Canadian artist Sandra Meigs. The poem, along with an elaborate series of oil paintings, formed an installation entitled *Baby*, first shown in June, 1994 at the Susan Hobbs Gallery in Toronto.

In its original form, the poem is a horrifying story that deals with the morbid fear of a young mother: She accidentally stumbles and drops her new baby into a deep river canyon. At the same time, the somewhat matter-of-fact narrative style gives the text something of the feeling of a "hurtin'" country/western love song. I wanted the musical piece to play even more on this ambiguity, which was the reason for "adapting" the text (done with the artist's permission). I did this primarily by substituting the word "you" for "baby" or "the baby", deleting a number of verses that did not maintain the love song concept, and, occasionally, contracting verbs and making minor changes in syntax to make the text more "singable".

I was up inside the canyon when I saw  
your smilin' face.  
Never plant the seed, if you're  
expectin' grace.  
Cryin' time. It's cryin' time. Cryin'  
time again.

In the rocks I see your face, but then a  
river floods the place.  
The rock's so tall that I'm just nothin'.  
Muddy water's changin' all I know.  
Cryin' time. It's cryin' time. Cryin'  
time again.

A rock so high nothin' can climb it.  
Not even a bird can fly to find it.

And down the cliffs to the river falls.  
Risin' water breakin' through the walls.

And takin' back all it left behind.  
Takes it back, so I can't find you.

With the drop of a hat or a key down a  
grade,  
I lost you like that, through a slip of  
fate.  
Cryin' time. It's cryin' time. Cryin'  
time again.

I went to the river and thought I'd jump  
in.  
Your smilin' face stopped me. Again.  
Smilin' face, or cryin' time.  
It's sure to make me feel alive.

Beyond the hill. Beneath the clock.  
Beside my bed. On the canyon walk.  
I know you won't mind, if it's cryin'  
time.  
Cryin' time. Cryin' time again.

### ***Never in Word (1998)***

*Never in Word* was composed in Toronto during July/August 1998. It is scored for soprano, piano, marimba, vibraphone, glockenspiel and crotales (the last two being played together as one instrument by a single performer). The lyrics are from a short poem by the American author Conrad Aiken. The poem itself is untitled, but appears as number eighty-three in an extended series of ninety-six poems under the collective title *TIME IN THE ROCK or Preludes to Definition* (first copy-righted in 1932 and published in 1953 by Oxford University Press).

The piece begins in a very fast tempo, which is maintained until the palindromic line in the second stanza: "time in change and change in time", when the tempo shifts to a somewhat slower pace. Two places in the poem suggest extended musical development. The first is after the last line of the first stanza: "but music heard". There is no punctuation following the word *heard*, even though the first word of the succeeding stanza is capitalized. It is as if the poet pauses here momentarily to listen, perhaps to some imagined music. This section of the piece is purely instrumental — the singer is tacit. The second development occurs after the last line of the fifth stanza (the very end of the poem): "never in word". This time the development includes vocalise — wordless singing. The piece ends with a return to the fast tempo and opening material, played by the instruments alone.

Music will more nimbly move  
than quick wit can order word  
words can point or speaking prove  
but music heard

How with successions it can take  
time in change and change in time  
and all reorder, all remake  
with no recourse to rhyme!

Let us in joy, let us in love,  
surrender speech to music, tell  
what music so much more can prove  
nor talking say so well:

Love with delight may move away  
Love with delight may forward come  
Or else will hesitate and stay  
finger at lip, at home,

But verse can never say these things;  
only in music may be heard  
the subtle touching of such strings,  
never in word.

### ***Turning Point (1993)***

*Turning Point* was composed for the NEXUS ensemble in January, 1993, and was premiered several months later in Cedar Falls, Iowa on the University of Northern Iowa Artists Series. It is scored for marimba, vibraphone, songbells, glockenspiel, crotales and piano. The title is a reference both to the dance-like imagery that was visualized for the piece, and to the continual use of chromatic trill figures in the music.



## MEET THE ARTISTS

**BOB BECKER** holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and John Beck, and composition with Warren Benson and Aldo Provenzano. He also spent four years doing post-graduate study in the World Music program at Wesleyan University where he became intensely involved with the music cultures of North and South India, Africa and Indonesia. As a founding member of the percussion ensemble NEXUS, he has been involved with the collection and construction of a unique multi-cultural body of instruments which responds to his wide background of training and experience.

Becker's performing experience spans nearly all of the musical disciplines where percussion is found. He has been percussionist for the Marlboro Music Festival and timpanist with the Marlboro Festival Orchestra under Pablo Casals. For several years he was percussionist with the Paul Winter Consort, and he has performed and recorded with Gil Evans, Steve Gadd, Paul Horn and Chuck Mangione. He has also performed and recorded with such diverse groups as the Ensemble Intercontemporaine under Pierre Boulez, the Ensemble Modern of Germany, the Schoenberg Ensemble of Amsterdam and the Boston Chamber Players. He has appeared as tabla soloist in India and has accompanied many of the major artists of Hindustani music. He was also a founding member of the Flaming Dono West African Dance and Drum Ensemble in Toronto.

As a member of NEXUS he has appeared as soloist with the New York Philharmonic, the Boston Symphony, the Chicago Symphony and the Cleveland Orchestra among many others, and has received the Toronto Arts Award and the Banff Centre for the Arts National Award. As a regular member of the ensemble Steve Reich and Musicians, he has appeared as soloist with the Israel Philharmonic, the Brooklyn Philharmonic, the New York Philharmonic and the London Symphony and recorded for Deutsche Grammophone, EMI and Nonesuch. Generally considered to be one of the world's premier virtuoso performers on the xylophone and marimba, he also appears regularly as an independent soloist and clinician. He has served as editor for the contemporary percussion issue of the British publication *Contemporary Music Revue* and served for two years on the board of directors of the Percussive Arts Society.

Becker's compositions and arrangements are performed regularly by percussion groups world-wide. He also has a long history of association with dance and has created music for the Joffrey Ballet in New York, among others. In 1991 he and Joan Phillips were awarded the National Arts Centre Award for the best collaboration between composer and choreographer at Toronto's INDE '91 dance festival. His most recent works include *There is a Time*, commissioned by Rina Singha and the Danny Grossman Dance Company, *Noodrem*, commissioned through the Canada Council by the

Dutch ensemble Slagwerkgroep Den Haag, *Turning Point*, composed for the NEXUS ensemble, *Cryin' Time*, a setting of poetry by the Canadian artist Sandra Meigs, *Never in Word*, a setting of poetry by the American author Conrad Aiken, and *Music On The Moon*, commissioned through the Laidlaw Foundation by the Esprit Orchestra in Toronto. His solo CD album, *There is a Time*, was released in 1995 on the Nexus Records label, and features many of his recent compositions. In the spring of 1997 he was selected to be composer-in-residence for the Virginia Waterfront International Festival of the Arts which featured the United States premier of *Music On The Moon* by the Virginia Symphony and a concert of his chamber works by his own group, the Bob Becker Ensemble.

**ROBIN ENGELMAN** studied percussion and composition with Warren Benson at Ithaca College, Ithaca, New York. He has taught percussion at Ithaca College, Eastman School of Music Preparatory Department and York University. Currently, he is Adjunct Professor of Music at the University of Toronto where he conducts and directs the Percussion Ensemble. He is a founding member of NEXUS and two of his compositions *Bridge* and *Remembrance* have been performed and recorded by them. Robin's most recent compositions are *Lullaby for Esmé* written for steel pan and four percussion, and *Left to live on...*, a piece for choir and percussion in collaboration with Lydia Adams, the director of the Amadeus Choir of Toronto.

His interest in rope drumming, sparked by Patrick Cooperman in 1976, has led him to further studies in North American and European history, the history of the drum, its players and music. These studies have created an ever-expanding correspondence with music historians, fifers and drummers in North America and Europe. As a lover of orchestral music, Robin pursued a career as percussionist in symphony orchestras. He began as principal percussionist with the North Carolina Symphony with Benjamin Swalin, conductor, and subsequent positions were in the New Hampshire Music Festival Orchestra with Tom Nee conducting, the Louisville Orchestra with Robert Whitney conducting, the Milwaukee Symphony where he first met NEXUS member, John Wyre, and the Rochester Philharmonic where he met Bill Cahn and Bob Becker. In 1968 he became the principal percussionist with the Toronto Symphony under Seiji Ozawa and his successor, Karel Ancerl. For a number of years he was principal percussionist with the Canadian Opera Orchestra and conductor and director of the Contemporary Music Ensemble at the University of Toronto. He has conducted contemporary music concerts and recordings for the Canadian Broadcasting Corporation, New Music Concerts of Toronto, and Chamber Concerts Canada.

Canadian soprano **BARBARA HANNIGAN** holds Bachelor and Masters degrees in Vocal Performance from the University of Toronto. She was a member of the Opera Studio at the Royal Conservatory of The Hague in 1995-96 where she sang the title role



in Janacek's *The Cunning Little Vixen*. Further studies took place at the Banff Centre for the Arts in their Twentieth Century Music Theatre and Opera program, where she sang the role of Anne Truelove in Stravinsky's *The Rake's Progress*. Her teachers include Mary Morrison and Meinard Kraak, and her study was supported by the Canada Council for the Arts, the Ontario Arts Council and the Glenn Gould Memorial Scholarship. She was a finalist in the 1996 s'Hertogenbosch International Vocal Competition.

She recently made her debut at the Netherlands Opera in the Louis Andriessen/Peter Greenaway opera *Writing to Vermeer*, directed by Peter Greenaway and Saskia Boddeke and conducted by Reinbert de Leeuw, in which she created the role of Saskia, Vermeer's model and muse. Barbara Hannigan will tour with this production to the Adelaide Festival and to Lincoln Center in New York. Other operatic roles include Lucia in Britten's *The Rape of Lucretia* at Le Festival de Radio France et de Montpellier, Amore and Alinda in Cavalli's *Giasone* with the Canadian Opera Company, Bastienne in Mozart's *Bastien und Bastienne* at the Köln Philharmonie, Amore in Gluck's *Orfeo ed Eurydice* with Opera Atelier in Toronto and Cleveland, and Arethuze in Charpentier's *Acteon* with the same company. Her debut at the Salzburg Festival was in Weill's *Aufstieg und Fall der Stadt Mahagonny*. She has sung with the Sudwestfunk-Orchester as the soloist in works by Feldman and Bach in

Paris, Berlin, Freiburg and Köln, and with the Residentie Orkest of The Hague in Mahler's *Symphony No. 4*. Other concert performances include Schubert's *Mass in E flat* and Haydn's *Jahreszeiten* with the Gurzenicher Orchester of Köln, Berio's *Sinfonia* with the Winnipeg Symphony, Scarlatti's *David and Goliath* with the Utrecht Baroque Consort, Mozart's *C minor Mass* in Holland, and works by Handel, Monteverdi and Bach with Collegium Musicum in Holland and Germany.

Committed to the performance of contemporary music, Barbara Hannigan has been featured at festivals including World Music Days (Copenhagen), Gaudeamus (Amsterdam), Witaj Sarajevo (Poland), the INDE Dance Festival (Toronto) and New Music Across America (Toronto). She has performed with the NEXUS and Kroumata percussion ensembles in Steve Reich's *Drumming*, the world premier of Georges Aperghis' *de la nature de la gravité* in Banff, Oliver Knussen's *The Hums and Songs of Winnie the Pooh* with Amersterdam's ASKO Ensemble, as well as a wealth of chamber music including works by Kurtág, Cage, Partch and Crumb, and many world premiers.

**RUSSELL HARTENBERGER** is Professor of Percussion at the University of Toronto. He is a member of NEXUS and performs regularly with the Steve Reich ensemble. His Western music studies were at Curtis Institute under Fred D. Hinger and at Catholic University with Alan Abel. He holds a PhD in World Music from

Wesleyan University where he studied the mrdangam with Ramnad Raghavan of Madras, India, tabla with Sharda Sahai of Benares, India, Javanese gamelan with Prawotosaputro, and West African drumming with Abraham Adzinyah.

He has appeared as a featured performer with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, London Symphony, BBC Orchestra and with other leading orchestras in Europe and North America. As a New Music soloist, Russell has performed in Toronto, Montreal, Vancouver and Tokyo. He has also performed with the Oklahoma City Symphony, as xylophone soloist with the U.S. Air Force Band, as percussionist with the Paul Winter Consort, and at the Marlboro Music Festival. He has done extensive touring throughout North America, Europe, Australia, China, Korea, and Japan, and has attended music festivals in Ghana and India.

Born in Montréal, **JOHN HAWKINS** studied piano with Lubka Kolessa at the Conservatoire de musique et d'art dramatique. At McGill University, on a Woodrow Wilson Fellowship, he was a composition student of Istvan Anhalt. He also attended summer courses at Tanglewood and the conducting seminar of Pierre Boulez in Basel, Switzerland in 1969. As a pianist he took part in performances of over 70 new works with the ensembles of Montréal's Société de musique contemporaine du Québec and Toronto's New Music Concerts. In 1977-78 Hawkins held a Canada Council Sen-

ior Arts Grant enabling him to live and work for one year in New York City. Hawkins was the 1983 recipient of the Jules Léger Prize for new chamber music.

In 1970 Hawkins joined the Faculty of Music at the University of Toronto, where he specializes in the analysis and performance of twentieth-century repertoire and continues to perform as a pianist and conductor. Since 1994 he has organized and participated in a series of Music and Poetry lecture/concerts featuring twentieth-century vocal literature. Over 35 works by 20 different composers have been performed.

Hawkins' compositions have been performed in the United States, Europe and in most Canadian centres. He has written music for various groups and organizations such as the Canadian Broadcasting Corporation, Toronto Symphony Orchestra, Nexus, York Winds, New Music Concerts, Société de musique contemporaine du Québec, Chamber Concerts Canada and the Banff Centre. Recently he has composed several vocal works especially for the Music and Poetry series. His catalogue includes over 25 works for various media, as well as arrangements.

**CHRISTOPHER NORTON** is an Associate Professor of Music at Western Kentucky University where he serves as Director of Percussion Studies. Prior to his appointment to Western in 1987, Norton attended Louisiana State University on an Alumni Federation Graduate Fellowship which culmi



nated in the degree Doctor of Musical Arts in Percussion Performance. He received the Performer's Certificate, MA in Theory, and BM in Percussion Performance and Theory from the Eastman School of Music.

Dr. Norton is an active recitalist, concerto performer and clinician specializing in the keyboard percussion instruments. His recent concerto performance with the Nashville Chamber Orchestra was reviewed by the *Nashville Banner* as "spine-tingling in its dramatic virtuosity . . . balanced by a pervading lyricism." Similar favorable response followed his performances and television broadcast in 1997 as a featured guest artist on the Belmont University Camerata Series. The Tennessee Arts Commission awarded him second prize in the 1997 Instrumental Artist category. As a finalist in the Leigh Howard Stevens International Marimba Competition in August 1995, he was one of five contestants chosen from an international field of sixty-two to perform on the Grand Finale concert. He has performed with the Nashville Symphony, New Orleans Symphony, Baton Rouge Symphony, Rochester Philharmonic, and the summer orchestras of the Peninsula and Eastern Music Festivals.

Norton's recent solo marimba CD has as its centerpiece the first full recording of Paul Creston's *Concertino for Marimba* with orchestra accompaniment. Also featured are several premieres of solo and chamber works, including two of his own compositions. His other chamber and larger ensemble recordings may be heard on

the Pantheon, Mercury and Green Hills labels. His compositions are published by Innovative Percussion, Pioneer Percussion and C. Alan Publications.

**JOHN RUDOLPH** was appointed principal percussionist of the Toronto Symphony Orchestra in 1997. He was formerly principal percussionist with the Vancouver Symphony Orchestra and the CBC Vancouver Orchestra. John appeared as soloist often in Vancouver, including Pops, Family, Masterworks and New Music series concerts. Other concerto appearances have included the Edmonton and Okanagan Symphony Orchestras, and the Pacific Symphonic Wind Ensemble. He can be heard often on CBC radio, and in numerous chamber music and orchestral recordings. John received his Master of Music degree in Performance from Catholic University in Washington, D.C. He has performed with the percussion sections of the Calgary, Montreal and National Symphony Orchestras. John teaches at the Faculty of Music of the University of Toronto.

Principal flute of the CBC Vancouver Chamber Orchestra, **KATHLEEN RUDOLPH** is much in demand as a recitalist, chamber musician and teacher. After 17 years with the Vancouver Symphony Orchestra, Ms. Rudolph was recently appointed coordinator of the wind division of the Glenn Gould Professional School at the Royal Conservatory of Music in Toronto. The recipient of a Doctor of Musical Arts degree from the Catholic University of America, Ms. Rudolph has given masterclasses at the



Shanghai Conservatory, the Montreal Conservatory and the Orford Centre for the Arts. Formerly an adjunct professor at the University of British Columbia, she teaches chamber music at the University of Toronto. She has performed at some of the most prestigious chamber music series in the U.S. and Canada, including Masterpiece Music, The Vancouver Chamber Music Festival, Music in the Morning, and Tanglewood. Often featured as a soloist with the CBC Orchestra, Ms. Rudolph has recorded for the Skylark, CBC and Waterlily labels.

Percussionist **RYAN SCOTT** completed his Master of Music degree in 1997 at the University of Toronto where he studied with Robin Engelman, Russell Hartenberger and Beverley Johnston. He plays regularly with the Toronto Symphony Orchestra, the Canadian Opera Company Orchestra, The Esprit Orchestra, The New Hamilton Symphony, the Bob Becker Ensemble, Soundstreams Canada, Continuum, The Festival of the Sound Discovery Ensemble and with the internationally acclaimed violist Rivka Golani. This season he will appear as marimba soloist with the Esprit Orchestra in Maki Ishii's *Concertante for Marimba Soloist and Six Percussionists*. Along with harpist Sanya Eng, Ryan founded ArpaTambora. Highlights of the 1999-2000 season include a recital as part of the New Artist Series in Toronto, a recital at the Glenn Gould Studio as part of CBC's "Music Around Us", and a feature performance at the American Harp Society Conference in Cincinnati, Ohio.

Ryan has been recorded many times for CBC national radio and for compact disc, including a celebrated recording with Rivka Golani. This fall he will make his first solo percussive recording as well as a recording with ArpaTambora. Ryan has won numerous awards including the C. Lloyd Dobson Music Scholarship, the Toronto Symphony Orchestra's prestigious Tom Thomas Music Scholarship, and has received funding from the Canada Council for the Arts.



**Dr. Arthur Plettner**  
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